

The APRON GIRL OF 1904

ALL hail to the Apron Girl of 1904! She does not belong to that fraternity the members of which wear aprons as a badge of servitude. Neither does she count herself among those who are not obliged to toil or spin for their living, but who wear dainty little aprons when they embroider or do fancy work, just as they wear a glove or handkerchief—for looks.

The Apron Girl of 1904 would not feel complimented to be classed with either of these. She is a type by herself and prides herself on her individuality, for she belongs to the emancipated guild of broad winners whose work takes her into big down-town offices.

Improvised paper cuffs, or black saaten ones to match the apron, have been the regalia of the office girl ever since she first became one. No wonder the gallantry of men waned, when, day after day, they were obliged to dictate to such untidy specimens of femininity.

All this is changing under the new dispensation of aprons, thanks to the girl who originated the idea and was courageous enough to start the new fashion. She, too, had worn the stereotyped black apron, which covered the front of her skirt, but failed to protect her sleeves or her waist. More than one shirt waist was sent to the laundry after wearing once, because of soiled sleeves, which were in contrast to its otherwise immaculate appearance.

One day she thought of her apron scheme, something that would differ from the apron of the waitress or nursemaid, or artist, and yet protect her gown and be picturesque. She was not quite sure whether her employer would approve of her new regalia, but her fears were dispelled the morning of its initiation, when he expressed admiration for the new garment. After that it was smooth sailing, and she insists that the men in the office have been more polite to her ever since.

In days of yore the black silk apron was the acme of elegance and propriety if it had a few rows of black velvet ribbon upon it. The defects of any nondescript gown could be covered and dignified by such a garment. That was under the old regime, however. The Apron Girl of 1904 believes in being well groomed for business, and she does not save her best dresses for home wear. She knows it is to her advantage to appear smart, but not overdressed.

Unfortunately, desk work is hard on sleeves, not only soiling, but wearing them out quickly. For this reason the big apron is welcomed as a protector of the pretty gown underneath, which will wear twice as long for the protection.

Then, too, many young women are obliged to dress in the morning for some evening recreation, as the distance is too great for them to return home after office hours. The new apron helps out in this direction also, and thus saves time and the gown as well.

One of the prettiest of these aprons is worn by a girl in an office building which is well kept, and therefore admits of the extravagance of wearing white. It is of sheer white India linen, and is trimmed with embroidery, embroidered heading and white wash silk ribbon. The girl who wears it is petite, so she chose the baby waist effect, which is most becoming to her. It has long bishop sleeves, finished in a band of the embroidered heading, and with baby ribbon run through it. This she calls her "dress-up" apron. She also wears pale blue, pink and lavender dainty, or lawn aprons for a change.

A more practical young woman selects for her office aprons materials of a quality that will lend themselves to the wash tub. She knows that some materials take on a darker color when washed, and that they stretch in a papery fashion. Her choice, therefore, is for India linens, percales, and even prints.



An office apron of sheer white India lawn, trimmed with embroidery and embroidery heading.

Such an apron permits the office worker to dress in the morning for an evening entertainment.

A pretty print apron, commonly called calico, is not to be despised, if well made and ruffled. Such a one is especially desirable for the typewriter girl and the girl who copies, and therefore comes in contact with ink. A simple way to make one of these is to core the front breadth, inserting the gorse to give width at the bottom. Instead of armholes, the apron is not sewed up all the way, space being left for the arm in the seam. Or it can be made sleeveless, if desired. A navy blue one, with white polka dots, is ruffled with the same, and is trimmed with a white finishing band.

Another dark one, which is both serviceable and pretty, is made of a good quality of percaline, which is as light in weight and resembles moire silk. It has lengthwise tucks in the waist to fit it to the form. The ties are inserted at the waist line on each side, which brings the apron well in at the back. The ruffles, pocket and ties are better stitched, as are also the tucks in the front. This method is an improvement over the old one of feather-stitching. Black India silk makes soft, clinging aprons, which are picturesque and practical. The girl who has time to devote to fagoting, can beautify her apron in this manner. A charming one had a deep flounce on the bottom, the upper part of which was fagoted. The ruffle about the neck was likewise fagoted, as was the ruffle at the wrists and on the pocket. Broad ties were caught a little above the waist line in front, and brought to the back, empire style, in a big show with long ends. Hemstitched aprons are also popular. Materials for these can be purchased machine stitched, which look very pretty, and with hems in different widths.

A stout girl, who has to avoid any extra fullness, had one made out of hemstitched India linen. It was princess style, and fitted her beautifully, showing every line of her figure to advantage. The hems were used for decorating the ruffles, such ends and for the pocket. This apron was cut rather high in the neck. Nor are typewriter girls the only ones who wear aprons. One editor, who is obliged to keep herself trim and ready for callers, always wears aprons of the long-sleeved sort. Sometimes, when a card is presented, she slips her apron

off and greets her caller in an immaculate gown, which would not look so dainty if it were exposed to the dust of the building in which she is employed. Sometimes if her apron is perfectly fresh, as she means it always to be, if possible, she leaves it on. Her favorite apron is a buff dimity, which is a voluminous and buffed affair. It is trimmed with black velvet heading, through which black velvet baby ribbon is run. Rosettes of the same appear on pockets, ruffles and cuffs. This same girl keeps one drawer of

her desk well supplied with fresh aprons. She calls it her "Linen Chest." It is cheaper to have aprons laundered, she argues, than to buy new gowns. She is particular, therefore, never to wear a soiled one.

The new polka dots are fascinating, and are just the thing for aprons. They come in cottons, as well as silks, and when made up are as artistic as anything can be. A white silk one, with blue polka dots the size of a dime, was made with a yoke, and the apron part full on. It clung gracefully to the figure, and had no other trimming. Another polka dot, in violet, had a seam down the front of it into the figure.

Pongees make desirable aprons for summer wear, and are pretty with red or blue introduced. One with a red polka dot had a sash of red ribbons, and a red ribbon bow on each shoulder. It also was made with a seam down the front and on a yoke.

Crays cloth makes serviceable aprons, and may be made as artistic as one chooses. Red and pink fagoting in wash silks is much used on such aprons. One worn by a tall girl was made circular from the knees and had a deep flounce of the same put on, skirt fashion. It was finished with red ruffling around the neck and sleeves. The latter is easily removed when the apron is laundered, and as it is inexpensive, it is just the thing to give the desired touch of color.

The girl who does not see in a dainty apron an opportunity for adding to her personal charms, rather than detracting from them, is a dullard, indeed. Men often cherish sentiment about things of which the feminine mind has no conception—aprons, for instance. Many a man has been enraptured in the muslin bow tied at the back of his sweetheart's waist. There is something so womanly about the apron that immediately suggests it as the banner of the home.

So all hail the Apron Girl of 1904!

How He Manages His Wife.

(New York Press.)

"Really, boys, I have to quit," said the man with the biggest stack of chips as he gathered in another jackpot.

"Oh, come off. Give us a show to get even," said the biggest loser.

"Really, I must quit. It is 12 o'clock now, and if I don't get home I will be in a pretty mess. As it is, I expect to find my mother-in-law and my wife waiting for me. You are not married?"

"I am," declared the man whose luck had just returned.

"And you are going to play all night?"

"If I want to."

"And drink?"

"Bet your life."

"Your wife won't say anything to you when you get home?"

"Not a word."

"Doesn't she object to your playing poker and drinking all night?"

"I don't know. I am not worrying about it. I'm going to stay all night!"

The winner looked at the other man with admiration. "I'll tell you what I'll do," he exclaimed, "I'll give you my stack if you'll tell me how you manage her."

"I pay alimony," said the other, as he reached for the checks.

Waiting For Beard to Grow.

(Troy Times.)

The story is told that one day a young freshman entered a barber's shop in Ithaca. He seated himself in a comfortable attitude which men assume when they desire to be shaved, and a barber, smiling at the boy's face and his carelessness, tucked a towel about him, lathered him and then, stroking to the doorway, began to smoke a cigarette. The freshman waited in silence a few minutes. Then he exclaimed: "Hey, what are you doing there?"

"Smoking," said the barber.

"Well, why don't you shave me?"

"I am waiting," the barber answered, "for your beard to grow."

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